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# THE HOUSE

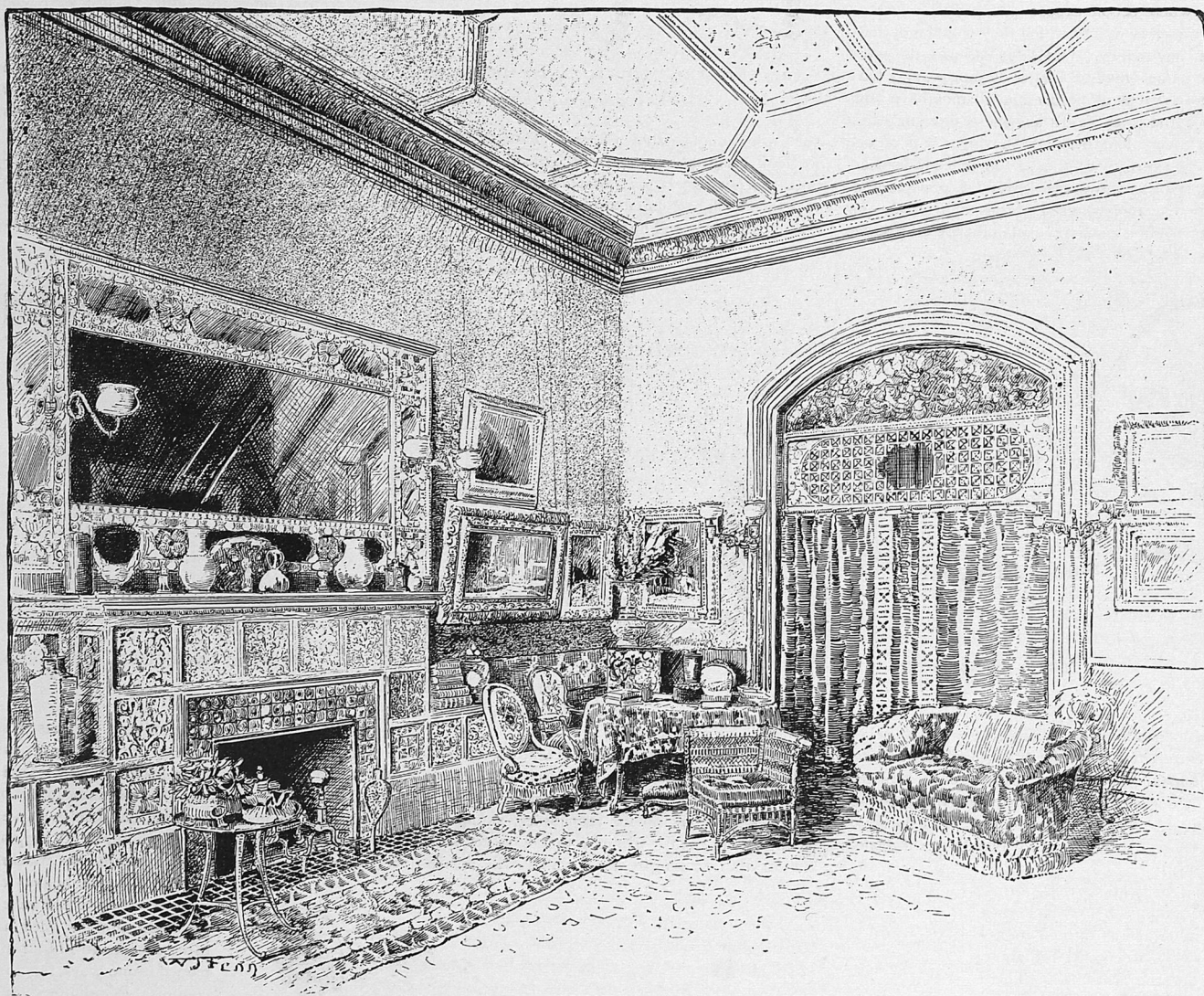
## A MODERN INTERIOR.



THE room in a Fifth Avenue house, illustrated on this page by a drawing from a photograph, is a good example of a rich and aristocratic interior. The drawing gives little more than what is essential—the outlines of things, their arrangement, with occasionally an indication of their material or their ornamentation. The writer has not seen the room itself, so has to imagine the general color effect; but there can be no question that the room is well laid out for color, and a

cornice and dado are not broken on the sides that are shown to us, save by the mantel and the door. The top of the mirror over the mantel (and the mantel-shelf, too) runs parallel with these lines. It would be better if the top of the door-casing did so also; but the disturbing presence of the arch is counteracted to a degree by the transom of Japanese lattice-work surmounted by stained glass which is thrown across it. This arch apart, nothing can be more uncompromising than the use made of straight lines and right angles in this room; not even the cupboards that jut out from the mantel-piece at either side have a curve in them. The panelling is square; the ceiling is divided off into

us, to create a color scheme for the room, though it will probably be in part unlike the reality. Let the frame of our old bevelled mirror be either in gilt wood or in stamped or hammered brass, and the mantel in carved cedar or other reddish wood, with squares of warm-toned stamped leather in its panels. The small tiles next the opening of the fireplace will be in various tones of dark green and blue. Those underneath will be in chocolate color, or a warmer and lighter buff. The rug may contain much dark blue, but deep red should predominate. Its colors may be repeated in the portière and the table-cover; but the carpet should be of lighter tone and nearly indistinguishable pattern



VIEW OF A ROOM IN A FIFTH AVENUE HOUSE, NEW YORK.

moment's consideration of the objects introduced will furnish more than one hint to serve as a starting-point for a color scheme for it.

Note, in the first place, that the room, though well furnished, does not look crowded. The drawing, it will readily be perceived, shows more than half of it. It is, therefore, not a very big room, yet it has an air of spaciousness, desirable above all things in our city interiors. This, it seems to us, is gained principally by leaving the wall-surfaces, for the most part, almost plain, the patterning being so small and slight that the artist has found it sufficient to hint at its existence by the use of a little spatter-work. Then the long lines of

straight-lined compartments, and there does not seem to be the least element of weakness, the arch excepted, in the whole construction. This, it is hardly necessary to point out, not only preserves an air of dignity and simplicity to the apartment, but it actually helps to give a home-like appearance by bringing out the numerous curved lines of the furniture and the bric-à-brac. To introduce curves at all freely in the architecture of the room would be to take away from the attractiveness of the chairs and sofa and tables, and to make the eye less inclined to dwell on the graceful shapes of the porcelains and bits of Venetian glass on the mantel-shelves.

Let us attempt, with such help as the artist has given

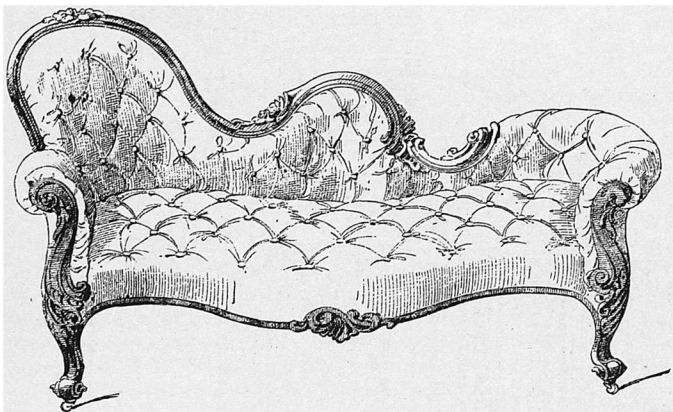
The walls, we have said, must be very delicately patterned, in two or three shades of warm brown and gold. The cornice may be in cream and gold, and a few lightly stencilled ornaments in gold may deck the ceiling. Brighter colors will show here and there in a book-binding, a vase, a bouquet of flowers; but the general effect will be warm, quiet, refined and restful. Of course, the composition is susceptible of other color arrangements. They may, indeed, be varied to infinity. But, if harmony be preserved, the value of the strong and quiet straight lines of the architecture will be felt. He would have to be a daring colorist who would quite destroy the charm due to their firmness and repose.



## CHAIRS AND SOFAS.

## II.

WE have given so much space to the arm-chair because, properly considered, it is the type of every kind of seat in modern usage. Deprived of arms and back, it is a tabouret of the ordinary sort, or with upholstered sides one of those more comfortable seats of this species which were called in France, in the last century, "tabourets à accotoirs," and at the court were reserved, as a great concession, for ladies too delicate to endure the fatigue of sitting upright for hours without any support for back or arms. With a back, but without the arms, the fauteuil becomes an ordinary chair. Lengthened in the direction of the depth of the seat, it becomes the duchesse or "chaise longue;" lengthened in the other direction, the "canapé" or sofa, which, with various modifications, change into the vis-à-vis, the ottoman, the dos-à-dos, and other articles of more or less eccentric usage and appearance. With us, in furnishing any ordinary dwelling, we seldom have to consider more than three forms of seats—the chair, the arm-chair (of which our national rocking-chair is but a variant), and the sofa or lounge. No great divergence from the usual model of the latter is tolerated with us, except in hotels and on steamboats, where people expect and pay for a certain amount of tasteless luxury which they would not have at home for any money. Our sofas—to use the word as a generic name—may be longer or shorter, may have higher or lower backs or no back at all, may have arms or none; but they are almost always straight, in plan a rectangle or a very long oval, and having a seat on one side only. The severity of this rule is, indeed, displeasing to many ladies, who would enjoy the opportunities furnished by the more unusual forms of this seat for marking the slightest shades of familiarity or reserve.



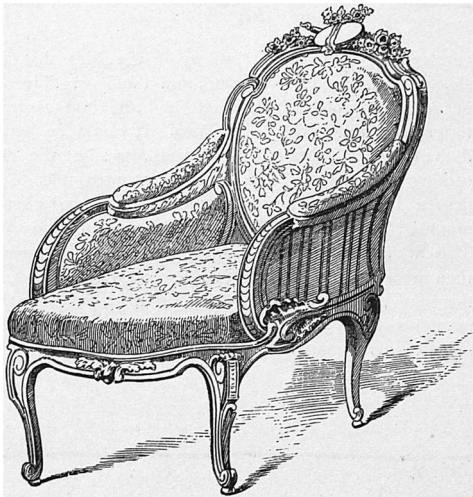
LOUIS QUINZE SOFA.

That old-fashioned form of "canapé," for example, which had at its extremities two little triangular seats separated from the main one by the arms, allowed a person to approach by degrees to the intimacy which is denoted by occupying the same seat with another; and the dos-à-dos offered unrivalled chances for blending two distinct conversations.

But even if we admit all these forms, the rules of proportion to which they should be submitted as to their framework may easily be deduced from those laid down for the arm-chair. There is nothing of practical importance to be added.

As regards the decoration, whether of chairs or sofas, however, there remains something to be said. For the wood-work, where it shows, the rich natural color of rosewood or mahogany, brought out by carving or polishing, is, in our days, considered most appropriate. Before such costly woods came into general use it was the fashion to gild completely the wood-work, or to paint it of some pleasing color and merely touch the mouldings and carvings with gilding. The latter fashion is now, again, much in vogue among our manufacturers. But it should be discouraged. The paint is easily soiled and worn away, and it is not easily renewed. If the decoration of a

room is pitched in so high a key that the natural colors of fine woods might appear too sombre in it, it is best to have very little of the wooden frame show, and to gild that little completely if necessary. But in a room which can be kept in a medium tone of color, the pol-



THE "BERGÈRE" MODEL. AFTER DE LAFOSSE.

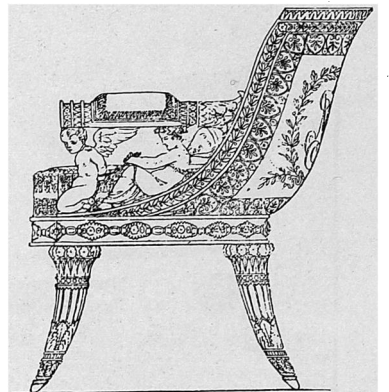
ished wood may be shown freely. Though odd, it does not look disagreeable in a very light-toned room, provided it is not very large. At a distance, and surrounded by white or light-colored stuffs and hangings, it would lose its rich color and appear merely black.

It should be understood, when speaking of woods of the natural color, that they are almost always subjected to some sort of staining, if only by a dark-colored oil, in order to reduce the differences of tone to be found in different pieces of the same wood.

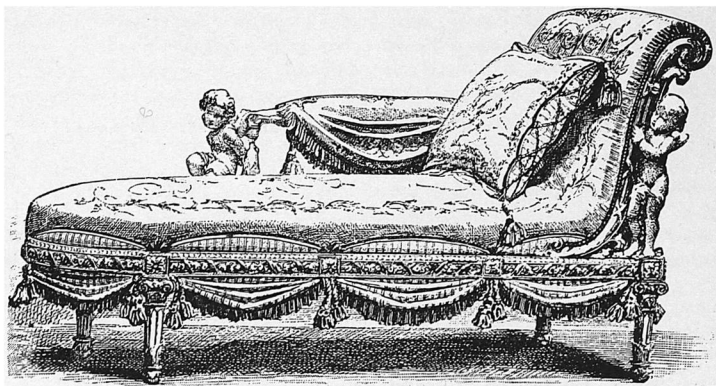
In France, in the last century, the now rare and much prized "vernis Martin" was often used on the frames and legs of seats. This rich gold lacquer, made in imitation of the beautiful Japanese "aventurine," is much handsomer than paint and in better taste than a profusion of gilding; but, alas! it is delicate even in the original work of the famous Martin; it is easily defaced, and injuries cannot be repaired. The so-called "vernis Martin" of today is still more perishable.

But it is the covering of a seat that is of most importance to the eye. In choosing it, one should have strict regard to the nature of the room and to its decoration. Plain leather may do for the library, stamped leather for the dining-room. Damask or cut velvet are desirable for the drawing-rooms; chintz will answer very

way of chairs and chair-coverings may have place there, even to wicker, straw and rush bottoms and cushions of embroidered Turkey morocco. But plush, at least, should be used sparingly, if at all. For the drawing-room or boudoir, old tapestry of Beauvais or Aubusson is by far the handsomest material for covering chairs or sofas; but such material is, of course, beyond the reach of the average reader of this magazine. If we have referred so often to French models in the foregoing, it is not from any want of appreciation for the good qualities of English furniture, whether of ancient date or modern, since the Eastlake revival. The French pieces that we have described are constructed on correct principles and are distinguished by a certain elegance not discoverable in the same degree in English work. The latter, however, are, in general, less costly, and, for ordinary usage, more sensible, being of a sturdier and more substantial build. We cannot, therefore, conclude this article without some account of the present English styles. Mr. Eastlake's crusade against bad furniture and decorations was begun about 1865, and one of the strongest points he made was in pointing out the superiority of honest old work to modern veneered and machine-carved furniture. He gave some interesting specimens of dining-room chairs from the Earl de la Warr's seventeenth-century house at Knoll, chairs in which the nails and legs are properly pinned together, lacquered red instead of painted, and covered with what was originally a rose-colored velvet, now faded into a scarcely less beautiful silver gray. This covering was divided by a broad trimming of silk and gold thread into long panels, and both on back and seat was finished with a knotted fringe of the same. The back had a top rail only, and its upholstery consisted of a stout canvas bag, stuffed to the thickness of about an inch, and covered as just described. The effect of the red-lacquer-



"EMPIRE" ARM-CHAIR. BY PRUD'HON.



"CHAISE LONGUE DE BOUDOIR." AFTER FOURDINOIS.

well for the bedrooms. If a house rejoices in the picturesque confusion of a living-room, everything in the

ed and rose-and-gold cushioned set must have been extremely handsome; but the sensible construction of these chairs was what principally commended them to Mr. Eastlake. A sofa, at the same place, was almost as simple in construction, but had movable, cushioned arms at either end, which might be supported at any angle by means of an ordinary ratchet attachment. This,

if the article were copied for a modern drawing-room, would have to be omitted, because of its hard material and threatening teeth; but the tenoned and pinned frame-work, the absence of uncomfortable and unnecessary rails, and the simple but luxurious character of the upholstery make it a proper model.

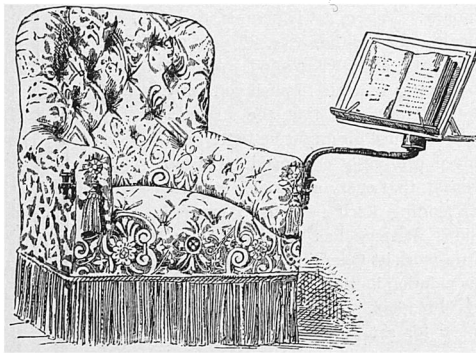
It is true that Eastlake and his immediate followers carried their love of Tudoresque strength and simplicity to an excess. Many of their own designs are clumsy, angular and awkward. The later styles of Chippendale and Sheraton are, in reality, no less sensibly constructed, though they do not make a display of their carpentry nor keep exclusively to right lines and stiff angles. In these matters the English makers of the Queen Anne and later periods learned much from contemporary French work, without servilely

copying it. Even the rococo style, which, it is well to remember, was never so bad in furniture and small

objects as it was in architecture, in their hands attained to a certain dignity due to serviceableness, which many modern chairs, apparently in better taste, do not share with them. The Sheraton furniture, following, though not strictly, Louis XVIII. models, was probably the most beautiful ever made in England. We have before us a drawing of a sofa in which the back is as uncompromisingly rectangular as the Knole example, but is inclined at a slight angle. The broad top rail is ornamented with a sculptured guilloche relieved by incision, so that it does not project beyond the general surface, and interrupted in the middle by a small panel delicately carved with a spray of foliage and flowers in very low relief. The arms are simple, elegantly curved and entirely free from carving; the supports of great elegance, but straight and sufficiently strong. The part of the frame of the seat which is apparent is ingeniously divided into oblong sunken panels with festoons of leaf forms and flush spaces carved with delicate sprays, thus recalling the treatment of the back rail without repeating any part of it. This sofa has a light cane filling to back and arms instead of the coarse canvas back of the one at Knole; and as the cane may on occasion be allowed to be visible, the cushions, in silk or damask, are removable.

Modern English furniture, of good style, more nearly approaches this example than the Eastlake models. The

ton or Louis XVIII. model should not be followed as to the curvature of the arms, for the curvature required is so gradual and so slight that it may be secured by



MODERN READING EASY-CHAIR.

bending the wood and drying it in shape, without lessening its elasticity by the use of steam or weakening it by cutting through the fibres. Violent curves should, in all cases, be avoided, as they can be secured only by one or both of these methods. ROGER RIORDAN.

#### NOTES ON BEDROOMS.

THE alcove is generally to be condemned, yet it often happens that a house is so laid out by its builder that a recess occurs between the staircasing or a chimney or shaft of some kind on the one hand and a closet on the other, a recess intended to receive the head of the bed; and it may be that no other disposition of it will be found possible. Our builders, as a rule, allow some space between the sides of the bed and the wall, and this, though very desirable for health's sake, adds to the difficulty of decorating the chamber. The walls of the recess are commonly treated just like those of the rest of the room; but, being separated by closet doors or other woodwork, they make the alcove appear like a section of the room cut off from it and badly joined on again. It is better to treat this recess or alcove as a place apart. If there is a high wainscot, then it may be carried in the alcove quite to the cornice. If the room is papered, a richer paper of the same tone as that used elsewhere should be reserved for it. Or the upper part of the opening may be framed in with light spindle work or Japanese trellis work and may be furnished with curtains looped up in graceful folds. In this case, as in others, it usually has a bad effect when one tries to ignore or cover up some architectural device which he does not like. The best plan is to accept it and make the best of it. Even such a feature as the alcove, really undesirable for hygienic reasons, may be made the occasion of beautifying the room in which it occurs.

\* \* \*

OUR grandmothers' ideas regarding closets, which were to the effect that there could not be a too liberal provision of them, often led to the formation of cosy corners in bedrooms which added greatly to their attractiveness. Wherever such a corner occurs it is always well to give it a little special attention when decorating the room. The woodwork, which must make one side of it, will be either painted or left in its natural condition—no sensible person would think of papering it or treating it in any way like a plastered surface. If the corner has a window or two opening from it, it can easily be treated as a bay. Put up a light pilaster from the dado or skirting-board to the cornice. Run an ornamental open-work frieze across from the cap of this pilaster to and along the top of the closet. Hang curtains to this, if you like, and place in your recess a lounge, a work-table, a jardinière or whatever else will give it a distinct purpose. With a light screen such a nook may be made a room within a room, and may form a pleasant retreat in which to work or study.

\* \* \*

FOR bedroom wall-papers very much broken conventional patterns are the best, patterns which will not suggest any meaning in particular but will amuse the eye with a sufficient variety of tones and forms. They should never be very dark, should include no strong colors, and in our search for variety we should not in-

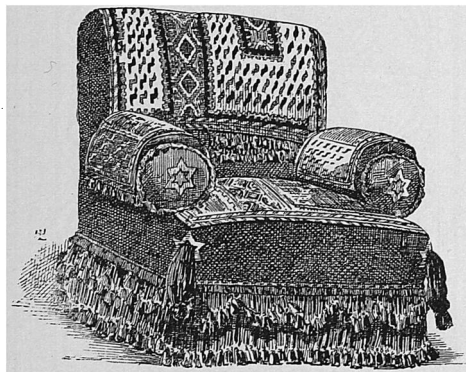
cur the possibility of introducing sharp contrasts of any sort all about the room. One should keep to the rule: On large surfaces none but moderate and harmonious effects. A touch of contrast giving character and decision to the room may be added at any time in some movable article of furniture or bric-à-brac.

\* \* \*

How to fill the bedroom fireplace in summer is a question which is often asked. To leave it as a yawning black hole in the wall, to mask it with a rusty, or, worse yet, a stove-polished "blower," or to stand a wretched paper screen in front of it, or, finally, to stuff it full of artificial paper flowers or leaves are the usual expedients. If one lives in or near the country, the grasses so commonly gathered in the fall for bracket and mantel decoration through the winter, may, now that there are plenty of flowers for our vases, be put in the fireplace instead of being thrown out. It is better, however, considering the variability of our climate and the chances that even in summer we may have a disagreeably cold and raw evening or two, to fill the grate with birch logs with their bark on. They look pretty and diffuse a pleasant odor, and then there is the feeling that they may at any moment supply a cheerful blaze.

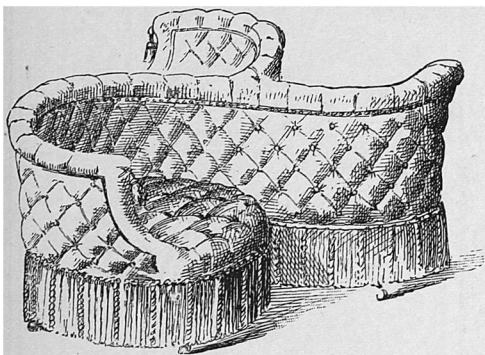
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AN architect in whose general good sense we have every reason to believe, recommends a space of tiling



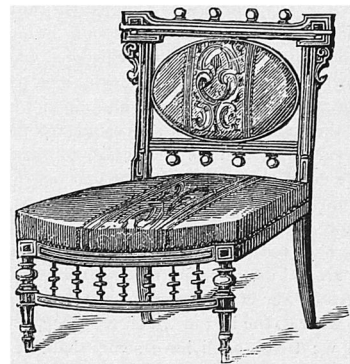
RUG-COVERED EASY-CHAIR.

carving is, however, usually omitted. The top rails of the arms are straight, and do not spring from the top-rail of the back, but from the end supports of the back at a much lower level. The front legs are still generally turned and those at the rear slightly curved, and the back has a slight inclination. Cane is very much used, with or without removable cushions. These last are made like a rectangular bag, two or two and a half inches thick, and are covered with a great variety of materials, brown holland or chintz bound with broad red tape, or silk or brocade, with a binding of the same or of gold. Small Turkish rugs are also much used for cushions, and the pieces used for saddle-bags in the East, being of the exact size and shape required, are much sought after



CONVERSATIONAL TRIPLE SEAT.

for the purpose. Made after this pattern, sofas and chairs should cost less than any others that are at the same time enduring and enduring. They should be in some handsome dark wood, rosewood, mahogany or European walnut, or in a light, hard wood such as oak, stained black. There is no good reason why the Shera-

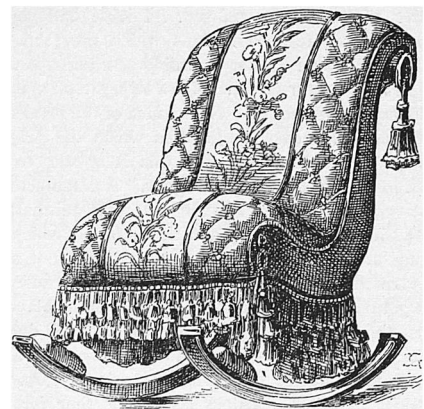


SMALL "CHAUFFEUSE."

behind the wash-stand, so as to "allow of splashing to any extent." Now, of course, this plan can allow of splashing to no greater extent than that of the tiling. And the tiles cannot be prevented from looking cold and hard and from competing with the effect of those about the mantel, where tiles are much more in place. A varnished wooden splash-board is far preferable. It may be trimmed with a simple moulding at top and sides and may make part of the dado or spring from the skirting-board of the room.

\* \* \*

IN summer houses, in the study, the large hall, or the room-like piazza now so common, a novel style of



EASY-CHAIR ON ROCKERS.

frieze has made its appearance. It consists simply of a section of the brick wall left bare above the plastering. The latter may be tinted any color that will harmonize with that of the brick, and the two portions of the wall will be separated by a strip of varnished pine moulding.

ROBERT JERVIS.



## ART STUDY PRACTICALLY APPLIED.

A RECENT lecture by Mrs. T. M. Wheeler, before the ladies' classes of the Gotham Art Students, on the application of art study to practical purposes, contained so many sensible propositions, that we have deemed it well to lay a full report, with some comments, before our readers.

Too many young people, beginning the study of art, said the lecturer, have nothing in view beyond a general desire to become artists of some sort. They have seen some beautiful works of various sorts and imagine that they would be happy could they make a living by doing something of the kind. But, excepting a vague notion that drawing, painting and modelling open a way to any sort of an art career, they have little idea of how to proceed about their purpose. Now, the arts just mentioned in themselves offer careers only to the few, who, by dint of talent, industry, and exceptional opportunities, attain a notable degree of skill in them. But there are many of the industrial arts in, which a lesser degree of skill and knowledge may be turned to account; and it is to these that most of our art students must look for employment. The knowledge of form and color, the skill in handling pigments and clay, which they acquire in the schools, may serve as a valuable and, indeed, nearly indispensable basis on which to impose a more practical knowledge of some of the many forms of industrial art. But it seldom enters the mind of an art student that it is necessary to supplement the study of art in general with that of some particular branch of art work. The hope, which usually exists, even where it is not acknowledged, of reaching eminence as a painter of pictures or a sculptor of statues, has much to do with this; but the lack of facilities for study of the minor branches has more; and the uncertainty of obtaining remunerative employment in any particular one more yet.

For it must not be forgotten that we are, as regards these minor arts, in a semi-barbarous condition. As a people, we have reached that point that we want beautiful things around us. We are no longer satisfied with a few pictures on our walls; we require that the dish out of which we eat, the bed in which we sleep, the carpet on which we tread, shall have some share of beauty. But we have not yet developed the machinery for supplying these things; we have only just begun, in a few instances, to develop it. Manufacturers very generally recognize the popular demand for beauty; but manufacturers are not always men of taste; and competition has in many cases reduced the margin of profit so low that they cannot afford to risk a mistake in their choice of designs. Hence they will follow (sometimes against right and justice) a design which they know has already approved itself as "a seller;" or they make a sort of patchwork of several such designs; or, at the most, they apply to some designer with a reputation, whose name may help to sell their goods. There is little encouragement here, apparently, for the art student, who may wish to make a living as a designer, to study some one particular line of work. While he or she turn out designs, as so many do at present, of no particular applicability, there may be a chance to sell to a wall-paper manufacturer, or an oil-cloth manufacturer, what a manufacturer of prints has refused. I have had young people come to me with designs which they thought might possibly be of use for embroidery, or perhaps they might be adapted for prints. Not a thought of making the adaptation themselves. Not an idea of the processes and the materials by which and in which the designs must be carried out. Yet, surely, this is no way to go to work to make a living as a designer. A manufacturer may be very tasteless and very ignorant; but, at any rate, he knows his own machinery and the materials which he works up, and if he occasionally buys designs not specially adapted to them, it is grudgingly, and because he cannot get better. And for this he is not to be blamed.

Thus, the present state of things is as much due to the art students and designers themselves as to anybody. But it is not so discouraging as it appears. It cannot last; and while it does last is the time for the more enterprising among them to make their mark. Now, indeed, is the time, while the field is open and bare, for persons of talent, originality and initiative to make their way in the applied arts. To these I would say: Do not crowd into the few openings already made. By doing so you will only discommode yourself and others. Look about you. There are hundreds of trades calling for artistic designers. A true artist will get beauty into any sort of work. No material, no use is too

humble to be adorned. Let it be the making of a tin cup that you attempt; if you give your cup a better shape than the common, it will sell better, and your design will be worth money. Where art is poorest, there begin. Remember that if you go into paths already crowded, you must be strong enough to push your way to the front, and that the strength you thus use up might be better and more profitably employed. Let me repeat, that every material is capable of lending itself to artistic expression. Pottery has its Palissy and iron-work its Quentin Matsys, as well as painting its Raphael and sculpture its Pheidias. And the world has need for art in all forms. We are every day making progress toward a mode of living in which there will be less labor and more expense. Necessaries once provided, we now require superfluities and the leisure in which to enjoy them. And it is not only the rich who are growing richer, the poor, also, are growing richer, and will have their share of beauty. Those who, after proper training, undertake to provide it will not always find themselves unappreciated.

This proper training will include, as now, a general training in drawing or modelling and painting—that is to say, in the control of form and color. It must include, also, a general knowledge of decoration, of the history of the various styles, of the technique of the various branches—but, particularly, of the trade to which the student wishes to apply himself. To this end I would say, make friends, whenever you can, with practical workers. They can teach you many things which you ought to know, and which you cannot hope to learn as well out of books. The best designers are men who have a practical acquaintance with the trades for which they design. William Morris knows not only how to draw and how to compose a beautiful pattern, but he knows how to dye, to print, to weave. The selection of one's line will be mainly a matter of circumstances. Of course, a person may have a strong bent toward this or that trade, and such bent may amount to genius. About such cases I have nothing to say. Genius will make its way, anyhow. But experience has shown me that the aims of the great majority of young art students have no such special direction. Those who come to me with designs or for advice care so little for one branch of art above another that they have not even learned to distinguish their different requirements. So, I would say: Learn whatever you have the opportunity to learn thoroughly, giving preference, if you have many such opportunities, to that trade which offers you the clearest field—to that which is, at present, the poorest in art work. Take stoves, for instance, and, indeed, almost all manufactures of cast iron. Lately, some one has made a specialty of designing and casting grate fronts, and, although the stove is the most natural and most economical form of heating apparatus for our conditions, these artistically designed grates are supplanting the stoves in the houses of a great many people who are yet far from rich. Most other metal manufactures offer an opening. But I need not particularize. Practically, there is so little



CARVED LID OF AN ITALIAN OAK CHEST OF THE SIXTEENTH CENTURY.

taken up that the world is all before the skilful designer. For him to make his own of it, however, he must please all sorts of people and satisfy the world's wants. This is not always to be done by gratifying the purest and most enlightened tastes; but the world is improving. It would be a great thing if we could have annual exhibitions of designs. It would educate designers and manufacturers and the world in general. To introduce such exhibitions should be, I think, the practical object to which we should bend all our energies until it is accomplished. Such exhibitions would give a certain stamp to works admitted to them, would save manufacturers a great deal of trouble, and would, I am certain, prove generally beneficial to all concerned.

#### PAINTED TAPESTRY PANEL.

"THE Triumph of Bacchus," given as a frontispiece in the June number of *The Art Amateur*, is an excellent subject for tapestry painting. It would do for a hand-screen, used the same size, or, enlarged, it would serve for a single screen panel, or for a chair-back.

Use the best fine wool canvas and Grénié's dyes. Enlarge the design carefully; then prick and pounce it on to the canvas. Go carefully over the dotted outline thus obtained with a medium hard crayon. Having secured the drawing, beat out the pounce powder with a mahl-stick.

Take a very fine tapestry brush and put in the markings of the features; also, with a larger brush, the broad shadows. Do this with sanguine diluted with medium and water. Model up carefully, as far as possible in two or three shades of this color; then, when dry, scrub well into the canvas over the whole of the figures the faintest possible tinge also of sanguine. Be sure you use plenty of medium when diluting the color. While this tint is still wet add a little ponceau to the cheeks. Mix two shades of rather yellow green with indigo and yellow; paint these into the shadows also before the light tint dries. Be sure not to touch the high lights with green.

For the hair use for the shadows sanguine yellow and indigo mixed, and for the light wash over all yellow, with a very little ponceau in it. This gives a beautiful golden shade.

Make the scarf salmon pink by adding to a light wash of rose or ponceau a very little yellow; shade up with the same colors, introducing a very little gray into the darkest shadows. Shade the goat with brown. For the grayish lights use indigo, very pale, to which add a touch of the brown.

To carry out the scheme as indicated on the plaque, a very dark background must be put in. Sapphire blue would look as well as anything; for this mix ultramarine, indigo and cochineal. The foreground is of broken stone and may be painted with gray. Add for the shadows some brown; introduce a faint tinge of color here and there to enliven it. Paint the grapes with cochineal, ponceau and indigo; the red rose with rose, ponceau and cochineal. Vary the greens for the foliage, using yellow with emerald green and cochineal, and indigo mixed with yellow and sanguine.

This design may also be utilized for painting on satin, silk, wood or celluloid, in which case the dark background can be omitted and a little blue sky substituted.

## Treatment of Designs.

#### "IN SUNNY SPAIN" (COLORED SUPPLEMENT NO. 1).

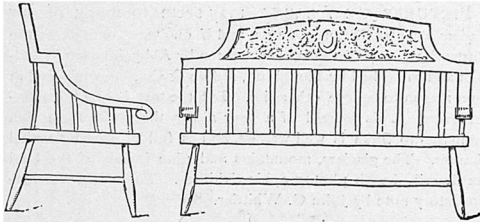
THE original of this picture is a gouache painting by Mr. Matt Morgan, owned by the Lotos Club, through whose courtesy we are permitted to reproduce it.

To those unfamiliar with the term, it may be said that gouache, or body color painting, is done by mixing Chinese white or some other opaque color with ordinary water-colors, which are mostly transparent. The effect is much like oil-painting in one respect at least—the high lights are "loaded"—that is, put on afterward, instead of being "saved" from the white of the paper, as in transparent water-color painting. Gouache painting is generally done on tinted paper, part of the surface of which is "saved" for the sake of the tone it gives to the whole picture. A bluish gray paper, for instance, might be used for this little scene by Mr. Matt Morgan, and the whites would all be put in with Chinese white. An experienced artist would be pretty sure to use a tinted paper; but the management of it would be too much for the novice in gouache. So we shall undertake, instead, to reproduce the picture on some good, hard water-color paper of rather fine grain—Whatman's is the best.

Stretch the paper on a board or in a frame such as is made for

the purpose, after first thoroughly moistening it with clean water. When the paper is dry it will be perfectly smooth and flat.

Next make a very careful, clear, fine pencil drawing of the entire sketch. This done, for the rather gray blue of the sky mix



FOR WOOD-CARVING DESIGN (WORKING SIZE) SEE SUPPLEMENT.

some cobalt blue with a very little ivory black; to this add some Chinese white after grinding it well on the palette with a bone knife or glass muller. Enough Chinese white is required to make the wash opaque. Introduce a very little light red as the wash approaches the horizon, to warm it. Put the color on freely with a full brush. Shade the clouds with cobalt, light red and white; then when the blue is nearly dry load on the white at the edges of the clouds. As Chinese white is always too raw used alone, add a very little yellow ochre.

For the distant hills, use pale lemon yellow, ivory black and white, touching in the bluer parts with cobalt, ivory black and white. As the landscape approaches the water, use yellow ochre, cobalt blue and raw Sienna. For the sea take raw umber, cobalt and white. For the waves on the shore, paint the shadows with yellow ochre and cobalt and afterward glaze them with a little lemon yellow. Put the white on thickly to represent the foam.

For the team and the figures, where the shadows are clear and strong, put them in with transparent color, and mix white with the tints for the lights only. Shade the darker ox with raw umber and burnt Sienna. Put in the lighter parts with raw umber, white and rose madder, with here and there a touch of pale cadmium. For the shadow of the white ox mix raw umber, cobalt and white. Wherever you want a particularly bright effect, put on white first, and when it is dry paint the color over it, taking care not to raise the white beneath.

For the headgear of the oxen take light orange cadmium as a ground and paint into it with rose madder. The same colors will answer for the woman's shawl. For the stripes on her dress mix scarlet vermilion and crimson lake. Yellow ochre and cobalt blue, with white, will produce the shade for the man's shirt. Shade the faces with raw umber and Indian red. It will be seen that there are many shades of color on the sandy shore; put out on your palette, therefore, rose madder, pale cadmium, cobalt, lemon yellow, raw umber and raw Sienna. Work these on to your painting separately and delicately, blending and softening them together with a little white and modulating them according to the tones in your copy. A touch of Vandyck brown alone will give depth to the shadows under the fishing tackle and about the horns and heads of the oxen.

It must be borne in mind that when painting in gouache, the colors must not be much disturbed or worked about after they are once put on, or there is a danger of their becoming dirty and



DECORATION FOR A BON-BON BOX.

PUBLISHED FOR T. J. ELMIRA, N. Y.

muddy instead of being clear and brilliant, as they should be. A little patience and a delicate touch are required for finishing up. It is advisable to put the whole picture in somewhat broadly to begin with, afterward finishing up and accentuating the details.

#### ICE CREAM SET. (COL'D SUPPLEMENT NO. 2.)

"LAVENDER BLUE" of the Lacroix grounding colors, applied lightly, with proper mixture of tinting oil, will furnish a charming background for this unique design. Another ground, of different character and well suited to the design, would be given by the use of pearl gray, a color whose delicate tone blends softly with gold ornamentation, producing the happiest effects.

Either tint could be toned, if desired, with slight admixture of other color, the difference between the grounding colors and the ordinary list residing chiefly in the different proportions of flux employed. Most artists add some flux, in tinting, even to the "grounding colors."

The delicate forms of the snow crystals, so happily suggestive of the delicious edible these plates will carry, may be represented

in various ways, the simplest being to leave the white surface of the china bare, after the tint has been cleared from the drawing, and to surround each crystal with a careful outline of black, or neutral gray; or preferably, perhaps, with the same color employed for grounding, but strengthened considerably for this use with one of the two colors just named. Remember that a color used for outlining should never be weak in tone, though applied, as a rule, in lines of great delicacy.

Another happy treatment for these crystals would be to employ the best English white enamel for ornamenting parts of each crystal. Small lines on dots of enamel will suit the subject best, and the mode of application should be of uniform character to give a conventional effect to the work.

Most of the crystals given are comprised of small lines, on surfaces of white, closely aggregated. A pleasing decoration could be devised from these, giving the crystal form solidly in lines and touches of enamel.

These could be applied with perfect effect, after a preliminary firing to fasten the tint so that its color would not sully the purity of the enamel laid over it. Relief white might be used in the place of enamel if desired. It is less delicate in effect than enamel and of more opaque whiteness. This mode of decoration, though involving the necessity of two firings, would require far less work than the other, and the raised form of the crystals given in solid touches of enamel, would produce a brilliant effect.

The gold should be applied for a second firing, in any case, as the softly fringed lines of the border extend over the tint for some distance.

The straight border of crystals given at the bottom of the page may be adapted to any platter or dish suitable for holding the cream.

A very pretty use of these crystal forms could be made for conventional work in gold, or colors, round the borders of plates, etc.

#### EMBROIDERY FOR A FOOTSTOOL.

THIS simple but very effective design may be either appliqué in a contrasting color, worked in solid embroidery, or tinted and outlined with rope silk or gold cord. The last-named method takes up the least time, but the work would not be so durable as solid embroidery.

The foundation may be of bolton sheeting or art satin in any suitable shade to harmonize with its surroundings. The conventionalized wild roses if possible, should be worked in their natural colors, with filo silks, in long and short stitch and slightly shaded. The stems must be of a delicate warm brown, and the calyx apple green shaded to raw Sienna. The centres require to be put in with raised knots.

For appliqué use silk velvet, and embroider the edges with positive color in long and short stitch.

#### FLORAL BORDERS.

THE quickest way of working the simple little borders given in the double-page Supplement this month is in outline, only the flowers could be tinted first in any suitable shade or not as preferred. A handsomer style would be to embroider solidly with silk, either in white or colors. For a border to a tea or luncheon cloth, or for serviettes and doilies, white is now much more fashionable than colors, and certainly more durable. For purely decorative purposes the borders could be painted in oils or water-colors on silk or satin for photograph-frames, tidies, or other useful trifles.

#### THE OATMEAL SET.

SELECT a low, flat bowl if possible, as it is difficult to paint the inside of a high, deep one. Tint the outside of the bowl, the saucer and pitcher with sepia—using it very thin—merely to get a creamy background. Draw in the design and take out the background. Paint the oats in with yellow-for-mixing, shading with brown green and sepia. For the leaves use grass green and shade with brown 108. In the saucer and pitcher, in order to give more color, a little flower has been introduced which is often found growing with the oats. It is a delicate purple, with reddish purple markings. Use deep purple and deep blue, and shade with the same color. The leaves are blue green shaded with grass green; the tendrils, grass green. Finish up the inside of bowl with a deep rim of gold, making it look as if the painting went over it. Let there be a rim of gold around the saucer and at the top of the pitcher. Gold should also be introduced on the handle of the pitcher.

## New Publications.

THE bound volume of the CENTURY MAGAZINE for November, 1888, to April, 1889, the fifteenth of the new series, is among the very best since the commencement of the publication. A glance at the index shows that, in the matter of variety, no fault can be found with its contents. The proportion of solid reading is as large as in the most pretentious review, while the literary merit of its lighter articles raise them above the level of the merely amusing. The articles on art topics are particularly valuable. We need only mention Mr. Stillman's papers on the Italian old masters, Mrs. Van Rensselaer's "York Cathedral," and the articles on "Dutch Painters at Home" and on "Gérôme." The history of Lincoln's career, by J. G. Nicolay and John Hay, and the papers on the need of a trained military reserve, form a proper continuation of the war series now ended, while, apropos of the late Centennial celebration, the beginning of our national history is glanced at in several papers about Washington, full of unacknowledged anecdote and important biographical material. George Kennan's articles on Siberia and the exile system are